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Graded Movement Writing for Beginners

GRADED MOVEMENT WRITING FOR BEGINNERS

(FOR FIRST THREE YEARS).

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Teachers' Manual



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Preface.

That the finger-writing of the schools has been a failure no one familiar with the facts would care to deny. We spend eight years in an effort to teach this art, then send the pupil forth with slow, cramped handwriting which, under the stress of high school or vocational experience, soon degenerates into an illegible scrawl. Immense progress has been made within the last twenty years in teaching reading. This improvement is due to the fact that the process of learning to read has been scientifically analyzed, so that we are able to practice the pupil in the elements which constitute the art. For instance, it is found that the English language employs about forty sounds. After the child is familiar with these he reads with an ease and rapidity that would have seemed incredible a generation ago. The result is that the mechanics of reading are mastered in five or six years, so that the remaining grades of the elementary course are devoted to the reading of English classics.

Nothing like this has happened in penmanship. The pupil is asked to master singly and in combination twenty-six small letters, twenty-six capitals, and ten numerals. An analysis shows that these sixty-two problems can be reduced to three—the straight stroke, the direct oval, and the indirect oval. If the right muscles are trained long enough in the production of the three movements, all the rest of penmanship is a mere detail.

PREFACE.

In this system the straight stroke is the first lesson; the ovals follow immediately after; and, as soon as possible, letters emerge from the movements.

In order to insure the use of the arm muscles, and to emphasize the character of the movement required, the first models are large. At no stage is the pupil permitted to write with finger movement. The steps are so arranged that there will be no temptation or opportunity to use the fingers. Hence, the muscles which are to be employed in the completed writing habit are trained from the beginning, and all other movements are inhibited. The pupil will therefore have nothing to unlearn at any stage of his progress.

Special attention is directed to the grading of the exercises. Only one new difficulty is taken up at a time. The steps are so easy and so plain that success will surely follow a faithful adherence to the plan.

In the letter forms simplicity has been the principal aim. All unnecessary lines or marks are omitted. The directions accompanying the models for each grade are specific. By observing them the teacher will not only understand the successive steps used in acquiring skill, but will enable her pupils to master the steps.

It is believed that the initial straight stroke for the establishment and test of the slant is a valuable device. The use of the square in the first lessons for the determination of slant is also a peculiarity of this system.

THE AUTHORS.

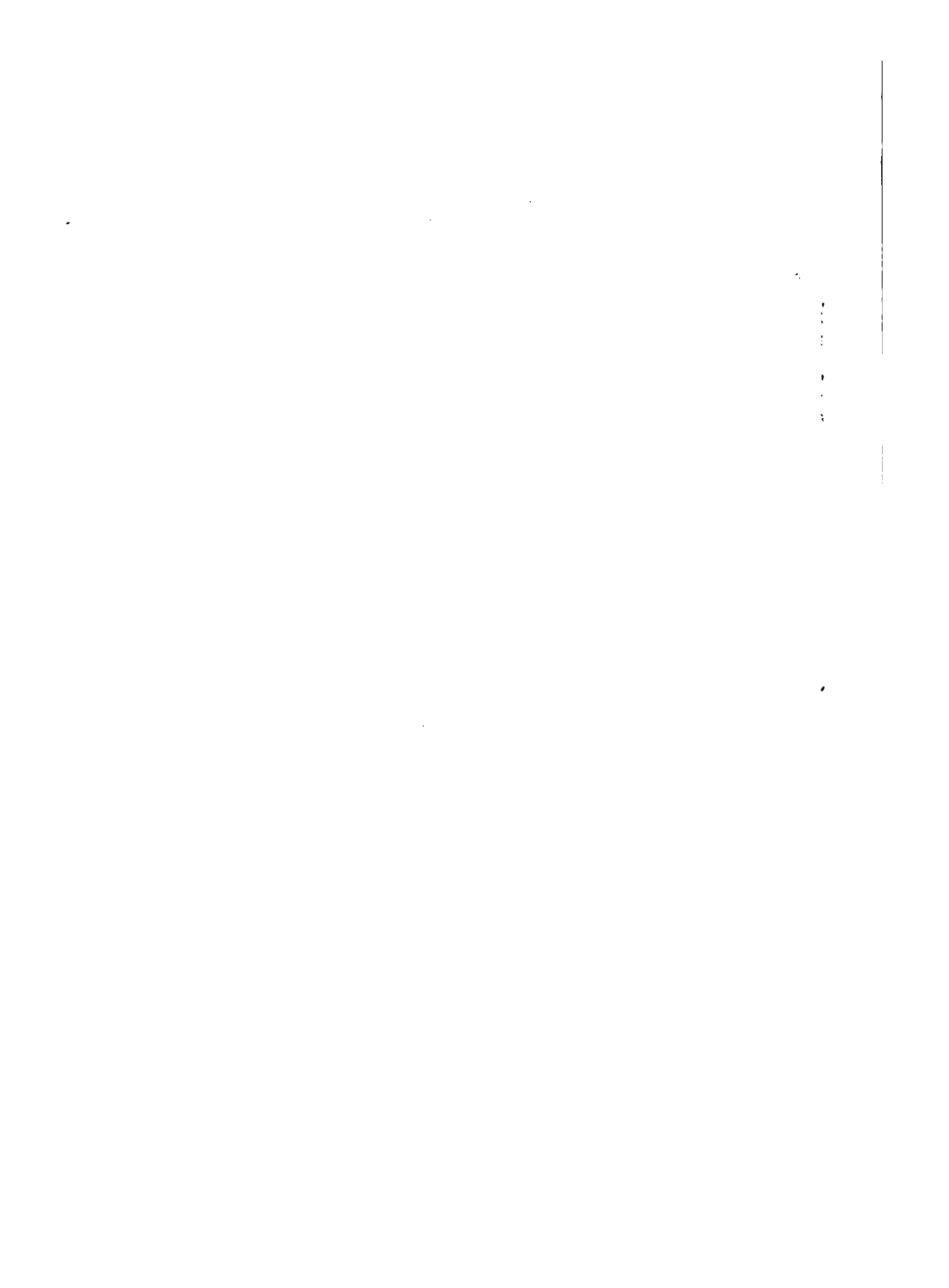
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Graded Movement Writing for Beginners



Graded Movement Writing for Beginners

General Explanations and Directions.

1. **The Physiology of Writing.**— Writing at first is a complex co-ordinated movement of the voluntary kind. The finished writing habit is almost involuntary. The change from voluntary to automatic action is produced by practice. Economy of effort requires that each step in the process be definitely related to the completed writing habit. We cannot train one muscle by exercising another. We shall make slow progress if we train a muscle to do a thing to-day which it must unlearn to-morrow. From the very beginning we must “do everything to aid the learner in gaining just the right motor experience; this is the whole of the law and the gospel” (1).

A co-ordinated movement requires many different sets of muscles to act in harmony. Each one must therefore receive an impulse of a certain kind and strength at exactly the right moment, if the combined results of all the contractions and relaxations are to constitute a perfectly balanced and successful movement. What a tedious and complicated process it is to

(1) O'Shea: *Dynamic Factors in Education*, p. 119.

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organize such co-ordinations may be inferred from the awkward efforts of an infant when he tries for the first time to grasp a ball or to walk.

(1) *Diffusion of Effort*.—Another important fact in the physiology of writing is what is known as diffusion of effort. A child's brain is provided with elements which make it possible to perform millions of different movements. At birth the brain is a mass of potentialities. The infant begins at once to make random movements of many kinds, but no co-ordinated movements except such as are involuntary. When, after many trials, he succeeds in getting a group of muscles to act in harmony for the achievement of a definite purpose, as, for example, grasping an object offered to him, we say he has organized that movement. In his effort to organize a movement he has to make many trials before he energizes just the right muscles to the proper degree. At first he uses a great many muscles not needed in the process. "While the finger writing goes on, the hand and arm are all the time, through the diffusion of the stimulation, kept tense and ready to move. Not only the writing arm is diffusely contracted, but the other arm is having its part in the agony of effort. Nature attacks her problems of development by producing more than she needs and then picking out the best. Development means the selection of the right movements out of a total mass of diffuse movements" (1).

(1) Judd's Genetic Psychology for Teachers, p. 221.

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(2) *The Theory of Tracing.*—These considerations explain why in this system blackboard writing is recommended. Whenever it is possible, the whole class should be sent to the board. By this means the pupil gets a muscular image of the movement on a large scale. It is also demanded that he shall observe the teacher while she writes the copy. This supplies a visual image of the form, and also the muscular image of the eyes as they follow the writing hand. Then the pupil is directed to trace the copy, first on the board, and later on the desk. Thus he gets an experience of how it feels to make the exact movement required. Only after this preliminary summation of images of many kinds is he asked to make a free or independent movement. The reason why a child is unable to reproduce a form correctly at first by simply looking at it is that we see through our motor habits. By tracing a form the pupil establishes a temporary motor habit which enables him to see what the form actually is; and his tracing experience enables him to select the right muscles for the proper execution of the movement. If the pupil have nothing but the retinal image of the form, the copy serves merely to reinstate the motor habits associated therewith. Hence, twenty different children, looking at the same copy, may reproduce it in twenty different ways; yet each will feel that he has hit the mark. The child sees in terms of what he has done. Hence the importance of blackboard and copy-book tracing.

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2. **The Psychology of Writing.**—Writing is one of the manual arts and is primarily a form of motor training. In order to understand the mental processes involved in writing we shall have to explain the psychology of voluntary movement and habit. Voluntary movement grows out of various forms of involuntary movement, which have been classified as *impulsive*, *reflex*, and *imitative*. Countless movements of these sorts leave their record in memory, and when finally the nervous mechanism of voluntary muscular control is sufficiently matured, the child has images of *how it feels* (kinaesthetic ideas of movement) to make certain definite co-ordinations, and these guide the will in issuing the necessary fiat for the voluntary movements desired.

When we learn to write we direct attention not upon the movement itself, but upon the visual images which appear as the result of the writing. "What one is training is movement; what one is thinking of is not movement at all, but visual images" (1). This is the secret of the almost universal failure in penmanship teaching. We make the form the end from the beginning, forgetting that movement is the real goal, and that movement must be reduced to habit at all hazards.

3. Movement exercises, in order to be successful, must be not only performed repeatedly and accurately, but must be graded and faithfully executed in every grade and class.

(1) Judd: Genetic Psychology for Teachers, p. 187.

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4. Some teachers have the children write with finger movement, but satisfy their consciences by super-adding arm movement drills once or twice a week. Such a procedure is waste of time and effort. The drills and the actual writing must be performed by the same set of muscles. A moment's reflection will make it clear that any other plan is absurd.

5. Speed drills are quite as necessary as movement drills. The aim is to combine *beauty*, *speed*, and *freedom*. With each succeeding exercise an effort should be made to increase the speed.

6. The method throughout should be:

- (1) Look,
- (2) Trace,
- (3) Write.

"Look" means to study the teacher's model carefully while she is writing it on the blackboard, or to study the model on the paper while the pupil makes the required movements in the air.

"Trace" means not to draw or paint the strokes, but to trace the model with the dull end of the pencil or with the penholder, a bold, free movement being employed.

"Write" means to hold the pen or pencil lightly and write with a speed sufficient to insure a free movement.

7. To acquire the three great essentials, legibility, ease of execution, and speed, we must have—

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- (1) Correct position.
 - (2) Correct writing movement.
 - (3) Form.
8. Position includes—
- (1) Standing at the blackboard.
 - (2) Standing at the desk.
 - (3) Sitting at the desk.
9. The writing movement is two-fold:
- (1) The straight down and up and rotary movements.
 - (2) Carrying the arm forward and backward across the space to be written in. The latter requires proper shifting of the paper, to the left and right, and upward and downward.
10. Form includes:
- (1) The letters and Arabic symbols.
 - (2) Spacing between letters and words.
 - (3) Indentation.
11. The small letter *i* is the unit of measure, and the distance between the letters should be about the height of this letter.
12. In the movement drills the space between the letters in the groups or between the letters in the words is exaggerated, to get the swing which helps to form the correct writing habit.
13. The letters should be so clear-cut, or distinct, that each one in a group or in a word can be picked

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out. The words should also have a definite space between them, so that each one in a phrase or sentence stands out clearly.

14. The counting should be done by the pupils in a rhythmic manner, after the teacher has counted for a few strokes; or the teacher may clap or tap lightly. At first words are used, and later, as the speed increases, numbers. Where a break in the movement occurs, e.g., after the first downward stroke in the letter *h*, the break is indicated by a dash (—) and a pause should be made in the dictation. The comma indicates continuous movement. The count at first should be at every stroke, but later only on the down strokes. The word *and* or *swing* may be used for the initial, connecting, and final strokes in movement and speed drills. For word drills the letters are repeated for the counts.

15. While practicing the writing movement, without marking, the class may repeat the counts in a whisper, but when the teacher repeats the counts aloud it should be a signal to write without a break in the movement.

16. After writing a group of letters or a word, the hand should be lifted. This tends to develop lightness of touch.

17. The forms are simple in structure, but not so elementary as to secure simplicity at the expense of smoothness and rapidity.

18. The models on the pages of the pads deter-

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mine the order of progress. Only one new difficulty is presented at a time. The models consist of words, phrases, sentences, paragraphs, stanzas, and model letters within the child's experience.

19. The writing lesson should consist of two periods:

- (1) Movement drills.
- (2) Application.

20. The paper should be placed on the desk in such a way that the lower edge is at right angles with the right hand and arm. Every downward stroke of the pen should be toward the center of the body, therefore the starting point should be directly in front of the middle of the body. For this reason the pupil must shift his paper to the left once or twice in writing across an ordinary sheet.

The right hand and arm always remain in the same position on the desk; therefore, as each line is written, the paper is pushed upward with the left hand. See Figs. 7, 8, 9, 10.

21. **Position:** At this command, the desk is adjusted, so that the distance between the writer's body and the desk is about two inches. If the desk cannot be so adjusted, the body may be brought forward.

22. **Hands up:** At this command both hands should be placed in pen position at the level of the shoulders.

23. **Arms down:** At this command both arms and hands are brought down on the desk with the finger

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tips touching, and the forearms at right angles to the upper arms. The left hand should be placed a little in advance of the right, and both arms should be on the desk as far as the elbow joints. .

24. Devices For Holding The Pen Correctly.—It has been found helpful, in practicing the writing movement, to slip one end of a long pencil or pointed stick between the third and fourth fingers, while the other end is passed through the hollow between the thumb and forefinger. The stick should be in the horizontal position while the pupil is writing. This will enable the teacher



FIG. 1.



FIG 2.

to tell at a glance whether the pupils are holding their hands correctly (with the knuckles pointing upward).

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An elastic band (not too tight) around the first finger, with the pencil or pen slipped through it, will hold the pencil or pen in front of the knuckle.

The pencil or pen should never drop down into the hollow of the hand between the thumb and first finger.

25. Material.—The practice paper at first should be square in shape so that the pupil may readily find a definite slant. It should be marked, folded, or ruled. The spacing should be $\frac{3}{4}$ of an inch for the first year and a half, and after that $\frac{3}{8}$ of an inch.

Plain pads with proper ruling are furnished for the additional speed drills and for practice in writing the pupil's name.

The pencil or crayon should be long and should make a broad line when held lightly. The pen should have a coarse nib at first.

The ink should be a good black and flow readily from the pen.

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Special Directions.

FIRST YEAR FIRST HALF.

Preliminary Muscular Drills.

The following drills are designed to establish habits of co-ordinated movement in handwriting.

Drill (1) Control and Relaxation.

Both arms carried forward to shoulder level, hands open, palms down (Fig. 1). Vary by extending arms upward, sideways, and downward.

Hands alternately opened and closed to develop the extensors and flexors of the forearms (Figs. 1 and 2).

At the command *relax*, the muscles of the body, particularly of the arms, should be relaxed as much as possible (Fig. 3).

Commands:

Out—Close, open, close, open, etc.

Relax.

Up—Close, open, close, open, etc.

Relax.

Side—Close, open, close, open, etc.

Relax.

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Down—Close, open, close, open, etc.

Relax.

Repeat as often as necessary.

Drill (2) Pencil or Pen Position.

Arms forward as in Drill 1.

Hands closed.

The pupils should extend the first and second fingers (Figs. 4 and 5) and let the third and fourth fingers remain flexed or bent. This is the position for holding



FIG. 3.



FIG. 4.

the pencil, and later the pen, and should be taken when the command *pen or pencil position* is given. At the command *bend*, the arms are bent and elbows drawn

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backward, as in Fig. 5. This establishes the habit of pen or pencil position from the beginning.

The arms are bent on the odd count.

Commands:

Out—Pen Position.

Bend—1, 2, 3, 4, 5, 6.

Relax (Fig. 3).

Drill (3) Wrist Exercise.

Arms forward in pen position as in Drill 2. (Fig. 4.)



FIG. 5.



FIG. 6.

At the command *bend*, the arms and hands are placed as for the command *bend* in Drill 2. (See Fig. 5.)

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At the command *over*, turn the palms upward on the odd counts and downward on the even ones (Figs. 5 and 6).

This drill turns the radius about the ulna, thus exercising the pronating muscles of the forearms. The child will form the habit of rotating the hand, so that the wrist is level and the knuckles point directly upward, and later while writing he will acquire ease and skill.

Commands:

Out—Pen Position.

Bend—Pen Position.

Over—1, 2, 3, 4, 5, 6.

Relax (Fig. 3.)

These drills, when learned, may be completed in two minutes.

They may be varied by facing to the front, to the sides, or to the back of the room and while rising on toes and lowering on heels.

The best results are secured by having the class repeat the counts or words which accompany the movements. During all of them, the shoulders, head, feet, and body must be in correct posture, and the breathing deep.

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Directions for Using the Pads.

FIRST YEAR FIRST HALF.

Lesson (1)

(a) Writing at the Blackboard.

The teacher gives the pupil a definite space at the blackboard by roughly outlining a square. Those who cannot be accommodated at the blackboard may stand by their desks. These pupils are to have a square sheet of paper without lines.

The teacher, selecting one of the spaces on the board, makes continuous down and up strokes, calling the downward stroke "pull" and the upward stroke "push." These strokes begin at the middle of the upper part of the space and continue down to the lower left-hand corner. The teacher then moves to the upper right-hand corner of the space and makes continuous down and up strokes to and from the center of the lower edge of the space as shown on page 1.

SPECIAL DIRECTIONS.

1. Both feet flat on the floor.
2. Arms-length from the blackboard.
3. Head erect.
4. Chalk long—held between the first and second

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fingers and the thumb, and loosely under the hand, so that it extends out under the fourth finger.

5. Large, bold, free movement to shoulder level.

(b) Writing While Standing at Seats.

Place the page for lesson 1 in correct position on the desk—the lower left-hand corner opposite the center of the body.

SPECIAL DIRECTIONS.

1. Both feet flat on the floor.
2. Head erect.
3. Body bent slightly forward from the hips.
4. Lower left-hand corner of the paper pointing toward the center of the body.
5. Stand so that the desk is directly in front of the pupil.
6. Hold the paper firmly with the left hand at the upper left-hand corner.
7. Pencil long; held between the first and second fingers and the thumb.
8. Thumb bent to form a right angle so as to hold the pencil in front of the large knuckles of the first finger.
9. Thumb opposite the middle of the first finger.
10. Hand to rest on the tips of the third and fourth fingers.
11. Large, bold, free movement.
12. Pupil carefully observes teacher while she is writing the model on blackboard and makes corresponding movements in the air.

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13. With blunt end of pencil child traces the lines of the model down and up, repeating *pull, push* without taking pencil from the page until the last stroke.

14. The strokes, both in tracing and subsequent writing, to be made with a very light touch.

15. Shift the paper to the left with the left hand, until the middle of the lower edge of the model page is opposite the center of the body, then trace the lines down and up, with a continuous movement as before, repeating in unison, *pull, push*.

16. The pupil now takes a blank page, and writes the strokes five times each, repeating *pull, push*, as before.

Note:—

The strokes should be practiced for a while by moving the pencil down and up in the proper direction without touching the paper, to the counts *pull, push*, as before. The pupil's attention should be directed to the mark or cross he is to go to, and not along the direction of the line, while he is practicing the movement and in subsequent writing.

Lesson (2)

1. Place the page in correct position.
2. Look at the model while the teacher writes.
3. Trace at least five times the down and up strokes; then the ovals, beginning near the top of the second group of straight strokes.

Repeat in unison, *pull, push* for the straight strokes, and *round and round* for the ovals.

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4. The pupils now take page 4 and write by counts, as above.

Lesson (3)

1. Position of paper.
2. Observe and trace copy as in lesson 2.
3. Starting from the left-hand corner of the page, trace a line, making an under-up curve, on the oval and upward to about two-thirds of the height of the second group of straight lines, and then trace down on these straight lines, repeating in unison, *under-up curve—down*.

4. After sufficient practice on the blackboard each pupil may record his best effort on a blank page of the pad.

Lesson (4)

1. Position of paper.
2. Observe and trace copy.
3. Notice the oval begins at the bottom of the page near the beginning of the first group of straight strokes.

Write on blackboard and on a blank page of the pad a copy of model.

Lesson (5)

Repeat lesson 4; and then from the middle of the straight down and up strokes, make an over-curve line, over the top of the oval and then down to about the middle of the second group of straight down and up strokes.

The method is:

1. Observe the model.

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2. Trace it.
3. Write on the blackboard and on a blank page a copy of the model.

(c) Writing While Seated at the Desk.

Beginning with lesson 6, the pupil should be comfortably seated, feet flat on the floor, head erect, body bent slightly forward and directly in front of the middle of the desk.

SPECIAL DIRECTIONS.

1. Chair properly adjusted to suit the pupil, thighs at right angles to the lower part of the legs.
2. Desk properly adjusted. When the pupil is seated and places the upper arms against the sides of the body, he should be able to slide the lower arms over the desk without having to raise his elbows.
3. Both feet flat on the floor.
4. Sit directly in front of the middle of the desk.
5. A distance of about two inches between the body and the desk.
6. Straight back—bending slightly forward from the hips.
7. Eyes not less than twelve inches from the paper.
8. Head erect—teacher must be able to see the foreheads of her pupils.
9. Both arms on the desk as far as the elbows.
10. Weight of the body on the left arm.
11. Right arm laid lightly on the desk to the elbow joint.

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12. Right arm at right angles to the upper arm.
13. Left hand in advance of the right and holding the upper part of the paper firmly.
14. Wrist high.
15. Two knuckles pointing toward the ceiling.
16. The right hand and arm, the writing machine, must be lifted as far as the elbow and the paper placed so that its lower edge is at right angles with right forearm.
17. The hand should rest on the third and fourth fingers and the pencil should be held in correct pen position about three inches from the point.
18. Whole arm to glide along on the third and fourth fingers. This is simply analyzing the writing movement. Later, when the pupil makes smaller movements, he will rest his arm on the desk.
19. *If any pupil shows a tendency to use the finger or wrist movement while seated, he should be asked to stand and continue the lesson in the correct standing position. This procedure is a certain remedy for the fault.*

Lesson (6)

The model is now reduced to half the size.

1. Look at the model while the teacher writes it on the blackboard.
2. Children at board trace teacher's model and those seated at desks trace their model on the page.
3. Write on the lower half of the page, repeating the counts *pull, push*.

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The strokes should be continuous, beginning at the marks on the upper edge of the large square that outlines the page and continuing down to the middle of the page to the spaces indicated by marks or crosses, and back again to the marks on the upper edge of the page. These strokes should be made at least five times downward and upward.

Lesson (7)

1. Repeat lesson 6.
2. Look at and trace the direct ovals from the upper part of the second, third, and fourth groups of straight strokes.
3. Write like the model on the blackboard and on the page, repeating the counts, *round and round*.

Lesson (8)

1. Repeat lesson 7.
2. Look at and trace the under-up down, up down, under-up strokes, after the pupil has studied the teacher's model on the blackboard and the model on his paper.
3. Write on the blackboard and on the lower half of the page, repeating the counts, *under curve up—down, under up—down, under*.*

Lesson (9)

1. Repeat lesson 6.
2. From the lower end of each group of straight

*For the meaning of the (-) and (,) used in dictations, see p. 6.

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strokes, trace the indirect ovals in the model, repeating in unison: *Over oval 1, 2, 3, 4, 5* for each oval.

3. Write like the model on the lower half of the page and on the reverse side.

Lesson (10)

1. Repeat lesson 9.

2. From the middle of each group of straight strokes *trace* the "over curve" stroke over the tops of the ovals and the down strokes down on the following groups of straight strokes.

3. Write like the model on the lower half of the page and on the reverse side.

Lesson (11)

The model is now reduced to one-third the size.

1. Make the straight down and up strokes as in lesson 6.

2. Make direct ovals as in lesson 7.

Lesson (12)

1. Repeat lesson 11.

2. Look at and trace the *under-up, down* strokes under the ovals and down on the straight strokes.

3. Write like the model, beginning and ending at the places indicated by marks or crosses.

Lesson (13)

1. Repeat the straight down-and-up strokes.

2. From the lower end of each group of straight down and up strokes, trace the indirect ovals in the

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model, repeating in unison: *Over oval 1, 2, 3, 4, 5* for each oval.

3. Write like the model, beginning and ending each stroke at the places indicated by marks or crosses.

Lesson (14)

1. Repeat lesson 13.

2. From the middle of each group of straight strokes trace the over curve stroke over the tops of the ovals and the down strokes down on the following groups of straight strokes.

3. Write like the model, beginning and ending at the places indicated by marks or crosses.

Beginning with lesson 15 the models on the pages of pad 1 are reduced to one-quarter the size.

The correct writing movement may now be used. The right arm should rest on the muscles just in front of the elbow joint, i. e., about two inches from the joint, while making the strokes and the letter forms.

Daily before each writing lesson the pupils should practice the writing movement by pulling down and pushing up for the straight strokes, and by rolling toward the body for the ovals, on the muscles just in front of the elbow joint. The right arm should rest *lightly* on the desk. See Fig. 7.

The upper and lower parts of the *right arm* should form a *right angle*. A simple device for getting this angle is to place a book between the upper and lower arm as a test. The elbow of the left arm should rest on the desk with the weight of the body there.

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The left hand should be in advance of the right, and should shift the paper either upward or downward or to the left or right. The paper should be held firmly with the finger tips of the left hand.

After practicing the writing movement, the writing machine, or right arm, should be lifted as far as the elbow, and the paper should be placed under it with the



FIG. 7.



FIG. 8.

left hand, so that the right and left edges have the same direction as the right arm. The latter should always be at right angles to the lower edge of the paper.

Positions of the paper:

The paper should be shifted to the left when the pupil has traveled about one-third the distance across

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the page and to the right to begin a new line or row of movements. See Figs. 8, 9, 10.



FIG. 9.



FIG. 10.

Before each new line of movements is begun, the paper should be shifted a little toward the top of the desk, so that the right arm may be kept always in the same place on the desk.

The following order of commands may be used for correct position at the desks.

(d) Commands for Correct Position at the Desks.

1. *Position!* At this command, the desk is adjusted, so that the distance between the writer and the desk is about two inches. If the desks cannot be so adjusted, the body may be brought forward to reach the

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Fig. 11.

hands, which may be placed one over the other, between the body and the desk, to measure approximately this distance.

2. *Hands up!* At this command both hands should be raised to the shoulders, with the fingers in pen

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position. The elbows should rest on the desk, the width of the body apart.

3. *Arms down!* At this command both arms and hands are brought down on the desk with the finger tips almost touching, the forearms at right angles to the upper arms. The left hand should be placed a little in advance of the right and both arms should be on the desk as far as the elbow joints.

Lesson (15)

1. Look at and trace the straight down and up continuous strokes between the marks or crosses, counting *down, up*, five times for each group of strokes.

2. Write, making the strokes continuous and repeating in unison: *Down, up*, etc.

Lesson (16)

Movement—Repeat lesson 15.

Letter form—Look at and trace the *curve under up—down* strokes after the pupil has watched the teacher write her model on the blackboard.

3. Write about the size of the model on the page, repeating in unison the counts:

Curve under up—down. Repeat five times.

Make a light dot on each group of straight down strokes at about the height of the letter form above it, to the following counts: *dot! dot! dot! dot! dot! dot!*

Sound and name the letter.

The method of presenting this lesson should be used for the following models on pad 1.

GRADED MOVEMENT WRITING

Lesson (17)

Movement—Repeat lesson 15.

Letter form—Over the strokes made in the movement drill write, repeating in unison the following counts:

Curve under up, cross down, under. Repeat five times. Sound and name the letter.

Lesson (18)

Movement—Repeat lesson 15.

Letter form:

Curve under—down, close—under. Repeat five times. Sound and name the letter.

Lesson (19)

Movement—Repeat lesson 15.

Letter form:

Curve under—down, under down under—hook.
Repeat once.

Sound and name the letter.

Note:—

The deepest part of the stroke, *hook*, should be on the under stroke.

Lesson (20)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down—up, down—up, down, under.
Repeat once.

Sound and name the letter.

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Lesson (21)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down—up, down, under. Repeat twice.

Sound and name the letter.

Lesson (22)

Movement—Repeat lesson 15.

Letter form:

Curve over—trace back down, under close—down, under. Repeat five times.

Sound and name the letter.

Lesson (23)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down, under up—hook. Repeat five times.

Sound and name the letter.

Note:—

The deepest part of the stroke, *hook*, is on the under up stroke.

Lesson (24)

Movement—Repeat lesson 15.

Letter form:

Curve over up, back down under up close—hook. Repeat five times.

Sound and name the letter.

GRADED MOVEMENT WRITING

Lesson (25)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down stroke—trace back down, under. Repeat five times.

Sound and name the letter.

Lesson (26)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down—trace up—hook. Repeat five times.

Sound and name the letter.

Lesson (27)

Movement—Repeat lesson 15.

Letter form:

Curve over up, down—trace up—trace down, under. Repeat five times.

Sound and name the letter.

Lesson (28)

Movement—Repeat lesson 15.

Letter form:

Curve under high—trace down, under. Repeat five times.

Cross with a short, straight, light line through the middle on the retraced part of each stroke to the following counts:

Cross! cross! cross! cross! cross! cross! Sound and name the letter.

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Note:—

The count *under high* means about half the height of the straight down-and-up strokes.

Lesson (29)

Movement—Repeat lesson 15.

Letter form:

Curve over up, trace back down, under high—trace down, under.

Repeat five times. Sound and name the letter.

Letter *d* is the same height as letter *t*.

Lesson (30)

Movement—Repeat lesson 15.

Letter form:

Curve under higher, cross down, under. Repeat five times.

Sound and name the letter.

Note:—

The count *curve under higher* means half the height of the one space letters higher than the height of the *t* and *d*.

Lesson (31)

Movement—Repeat lesson 15.

Letter form:

Curve under higher, cross down, curve up—hook. Repeat five times.

Note:—

The deepest part of the hook should be on the curve up stroke. Sound and name the letter.

GRADED MOVEMENT WRITING

Lesson (32)

Movement—Repeat lesson 15.

Letter form:

Curve under higher, cross down—over, down under. Repeat five times.

Sound and name the letter.

Lesson (33)

Movement—Repeat lesson 15.

Letter form:

Curve under higher, cross down, over and in—down, under.

Repeat five times. Sound and name the letter.

Lesson (34)

Movement—Repeat lesson 15.

Letter form:

Curve under high—down low, trace up, curve over and down, close under. Repeat five times. Sound and name the letter.

Note:—

The count *down low* means one-half the height of the straight down and up strokes below the one space letters.

Lesson (35)

Movement—Repeat lesson 15.

Letter form:

Curve under higher—cross down lower, curve up close—under. Repeat five times. Sound and name the letter.

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Note:—

The count *cross under lower* means a little more than one-half the height of the straight down and up strokes below the one space letters.

Lesson (36)

Movement—Repeat lesson 15.

Letter form:

Curve over—trace back down, under, close—down low, curve up close—under. Repeat five times. Sound and name the letter.

Note:—

The letter *q* should extend the same distance below the one space letters that the letter *p* does.

Lesson (37)

Movement—Repeat lesson 15.

Letter form:

Curve over—trace back down—under close—down lower, cross over. Repeat five times. Sound and name the letter.

Lesson (38)

Movement—Repeat lesson 15.

Letter form:

Curve under—down lower, cross over, and under. Repeat five times. Sound and name the letter.

Lesson (39)

Movement—Repeat lesson 15.

Letter form:

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Curve over, down, under—down lower, cross over.
Repeat five times.

Sound and name the letter.

Lesson (40)

Movement—Repeat lesson 15.

Letter form:

Curve over, down—over and down lower, cross over. Repeat five times.

Sound and name the letter.

Lesson (41)

Movement—Repeat lesson 15.

Figure 1:

Down 1.

Figure 4:

Down 1—cross 1—down 1.

Make the figures one and four alternately on the movement strokes. The size should be the height of the one space letters.

Lesson (42)

Movement—Repeat lesson 15.

Stroke 1—curve over, down—right 1.

Figure 0:

Curve down, curve up, close.

Figure 2:

Make the figure 1 and figures 2 and 0 alternately on the movement strokes.

Lesson (43)

Movement—Repeat lesson 15.

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Figure 2—Review lesson 42.

Figure 3:

Stroke 1—curve right above—curve right below.

Make the figure 1 and figures 3 and 2 alternately on the movement strokes.

Lesson (44)

Movement—Repeat lesson 15.

Figure 4: Review lesson 41.

Figure 5:

Down 1—curve over up, curve down, out—right 1 above.

Make the figures 4 and 5 alternately on the movement strokes.

Lesson (45)

Movement—Repeat lesson 15.

Figure 5: Review lesson 44.

Figure 6:

Above down 1, curve under up, down.

Figure 6 is a little higher than the other figures, and it should be dictated *curve under up*.

Make figure 1 and figures 5 and 6 alternately on the movement strokes, ending with figure 1.

Lesson (46)

Movement—Repeat lesson 15.

Figure 6: Review lesson 45.

Figure 9:

Curve down, under close—down 1 below.

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The 9 extends as much below as the 6 extends above the 9.

Make the figure 1 and the figures 6 and 9 alternately on the movement strokes, ending with figure 1.

Lesson (47)

Movement—Repeat lesson 15.

Figure 9: Review lesson 46.

Figure 7:

Stroke 1—curve over, right 1—down below.

Make the figure 1 and the figures 9 and 7 alternately on the movement strokes.

Lesson (48)

Movement—Repeat lesson 15.

Figure 7: Review lesson 47.

Figure 8:

Down curve right, curve left, up.

Make the figure 1 and the figures 7 and 8 alternately on the movement strokes, ending with figure 1.

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Special Directions.

FIRST YEAR SECOND HALF.

The pages on this pad exhibit movement drills from which the small letter forms and the capitals *I, J, U, Y, V, W, M,* and *N* are evolved, and models of these letters.

The spacing is $\frac{3}{4}$ of an inch, and the height of the capital and stem letters above or below the one space letters is $\frac{3}{8}$ of an inch. For letters extending below the line, this spacing is given.

The proportion of the one space letters to capital and stem letters is as 1 to $2\frac{1}{2}$, except in the case of *t, d, p,* and *q*, where the proportion is as 1 to 2. In dictating *t* and *d*, the word *high* may be used and in *p* and *q*, the word *low*. For the letters *l, h, b,* and *k*, *higher* may be used and for *j, y, z,* and *g*, the word *lower*.

The method throughout is: *look at* and *trace* the large models, and *write* like the small models. A limitation of space is given for each letter or word. This prepares the pupil for correct spacing between the letters in a word. The initial and final strokes of each movement drill, letter, or word, should touch an oblique line. Note that the initial and final strokes are made with the under and over curve, and never with a compound curve.

GRADED MOVEMENT WRITING

After the movement drill is studied, the letter evolved from it should be sounded and named. In the application lesson, which follows each movement and letter drill lesson, the letters in the word may be repeated instead of the counts.*

The wide spacing at the bottom of each page is for the pupil's name, which he writes after each lesson from the teacher's model.

Exercises.

Lesson (1)

Letter *t*: *under high—down, under—cross*. Sound and name the letter.

Letter *d*: *over—back down, under high—down, under*.

Make the under-high stroke carefully, so that the down stroke will retrace it one-half its height in both letters *t* and *d*.

Cross letter *t* with a light, straight stroke through the middle of the retraced part.

Each pupil should receive a copy of his name, and after sufficient practice, should write it in the wide spacing at the bottom of the page.

Lesson (2)

This is an application of lesson 1.

Word: *d—o—t—dot*.

Write name in the last wide spacing.

*For the meaning of (-) and (,) in counts, see p. 6.

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Lesson (3)

Movement: *under higher—down—up, down—up, down—up, down, under.*

Letter *l*; *under higher, cross down, under.*

The cross down stroke crosses the under stroke at the height of the one space letters.

The movement and the letter form exercise in this lesson are pushed up a half space higher than the letter *t*; the proportion being one to two and one-half.

Lesson (4)

Word: *l—e—t—let.*

Lesson (5)

Movement: *under—down lower—up, down—up, down—up, down—over.*

The down lower stroke is $2\frac{1}{2}$ times the height of the one space letters. This spacing below is given.

Letter *j*: *under—down lower, cross over—dot.*

Lesson (6)

Word: *j—o—i—n—join.*

Lesson (7)

Movement: *under—down below—up, down—up, down up, down—over.*

Letter *y*: *over, down, under—down lower, cross over.*

The cross over stroke crosses the down stroke on the line.

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Lesson (8)

Word: *y—o—u—you.*

Lesson (9)

Letter *h*: *under higher, cross down—over, down, under.*

Letter *k*: *under higher, cross down—over, in—down, under.*

Lesson (10)

Word: *h—o—o—k—hook.*

Lesson (11)

Movement: *curve up higher, curve down, oval, curve out.*

Letter, capital *I*: *curve up higher, curve down, out—capital I.*

Lesson (12)

Word: capital *I—d—a—Ida.*

Lesson (13)

Movement: *under higher—down—up, down—up, down—up, down, under.*

Letter *b*: *under higher, down under—hook.*

Lesson (14)

Word: *b—a—b—y—baby.*

Lesson (15)

Movement: *under—down low—up, down—up, down—up, down—over.*

Letter *q*: *over—curve back, under—down low, curve up, close—under.*

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Lesson (16)

Word: *q—u—i—t—quit.*

Lesson (17)

Letter *f*: *under, cross down lower, curve up, close—under.*

Letter *g*: *over—curve back, under touch—down lower, cross over.*

Lesson (18)

Word: *f—l—a—g—flag.*

Lesson (19)

Movement: *under high—down low—up, down—up, down—up, down—trace up, over down close—under.*

Letter *p*: *under high—down low—trace up—over, down close—under.*

Lesson (20)

Word: *p—e—t—pet.*

Lesson (21)

Movement: *over down lower, cross over, down lower, cross over, down lower, cross over.*

Letter *z*: *over down—over down lower, cross over.*

Lesson (22)

Word: *b—u—z—z—buzz.*

Lesson (23)

Movement: *higher over oval, curve up, down lower, cross over.*

Letter capital *J*: *curve up higher, down lower, cross over.*

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Lesson (24)

Word: capital *J*—*a*—*c*—*k*—*Jack*.

Lesson (25)

Movement: *Higher stroke* 1—*curve over and down—up, down—up, down—up, down, under.*

Letter, capital *U*: *higher stroke* 1, *curve over and down, under—down, under.*

Lesson (26)

Word: capital *U*—*s*—*e*—*Use*.

Lesson (27)

Movement: *Higher stroke* 1—*curve over and down, under—down lower—up, down—up, down—up, down—over.*

Letter, capital *Y*: *higher stroke* 1—*over and down, under—down lower, cross over.*

Lesson (28)

Word: capital *Y*—*o*—*u*—*You*.

Lesson (29)

Movement: *higher stroke* 1—*over and down—up, down—up, down—up, down, under and over.*

Letter, capital *V*: *higher stroke* 1—*over and down, under and over.*

Lesson (30)

Word: capital *V*—*i*—*m*—*vim*.

Lesson (31)

Movement: *under higher—down—up, down—up, down, up, down, curve under up—hook.*

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Letter, capital *W*: *higher stroke 1, over down, under—down, under—hook.*

Lesson (32)

Word: capital *W—e—We.*

Lesson (33)

Movement: *higher stroke 1—over, down—over, down—over, down.*

The over down stroke should be retraced at least one-half the height and each down stroke a little lower than the previous one. The last down stroke is the height of letter *t*.

Letter, capital *M*: *higher stroke 1—over down—over down—over down, under.*

Lesson (34)

Word: capital *M—a—y—May.*

Lesson (35)

Movement: *higher stroke 1—over, down—over, down.*

Letter, capital *N*: *higher stroke 1—over down—over down, under.*

Lesson (36)

Word: *N—e—d—Ned.*

GRADED MOVEMENT WRITING

Special Directions.

SECOND YEAR FIRST HALF.

On the pages of this pad each lesson on the movement drills from which the letters are evolved is followed by an application lesson which consists of sentences adapted to the intelligence of the child.

The spacing is $\frac{3}{4}$ of an inch, and the height of the capital and stem letters above or below the one space letters is $\frac{3}{8}$ of an inch.

This spacing below the line is given. The proportion of the one space to the capital and stem letters is as 1 to $2\frac{1}{2}$, except in case of the stem letters *t*, *d*, *q*, and *p*, where the proportion is as 1 to 2 above or below the line.

A limitation of space is given for each movement drill and letter. The oblique lines enclosing these spaces fix the slant so that the pupil's attention may be centered on the writing movement. The movement drill model is traced only twice, but each may profitably be traced five times. The pupils should at first make the movement of the drill or letter without marking, just to get the arm in motion, while the teacher counts in a whisper or says *Practice*. But when she counts aloud

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or says *Write*, while the arm is still in motion, the pupils should write, counting in unison.

Each time the movement drill, letter form, word, or sentence is traced or written, an effort should be made to increase the speed.

The method throughout is: look at and trace the large model; write like the small model.

After the movement drill is studied, the letter evolved from it should be named. In the application the *letters* in each word may be repeated instead of the counts. The teacher should count *softly* and should train the pupils to *count softly in unison*, while she taps lightly an accompaniment to their movement drills and practice in the letter forms.

The wide spacing at the bottom of each page is for the pupil's name, which he writes from the teacher's model.

When the pupil begins to write on a page, the lower left-hand corner is about opposite the center of the body, but when he has written his movement exercise or letter form in two of the little spaces, his page should be shifted to the left with his left hand, and the middle of the bottom of the page should be opposite the center of the body. In the sentence, the page should be shifted as each word is written, unless it be a very short word, in which case two words may be written before pushing the page to the left.

Write in the wide spacing.

Count on the numbers only after the form of the

GRADED MOVEMENT WRITING

letter has been studied in the movement and letter drills. The word *and* is used as a count for the initial, connecting, and final strokes.

Exercises.

Lesson (1)

Movement: *Oval* (or 1), *finish* (or 2).

Letter: *Oval* (or 1), *finish* (or 2).

Count 1, 2. *Capital O.*

Practice the direct oval on the blackboard. Then, seated at the desk, practice the oval the size of the one in this lesson with the correct writing movement.

Lesson (2)

Capital *O*—*h* comma *l*—*o*—*o*—*k* exclamation mark
1—dot. Oh, look!

Lesson (3)

Movement: *Stroke* (or 1)—*oval* (or 2), *curve down* (or 3), *under*.

Letter: *Stroke* (or 1) *curve down* (or 2) *under*.

Count: 1—2—*capital C.*

Practice the direct oval drill as in lesson 1.

Lesson (4)

Capital *C*—*o*—*m*—*e* space *t*—*o* space *m*—*e* period.
Come to me.

Lesson (5)

Movement: *Curve down* (or 1), *curve up* (or 2) *touch—curve down* (or 1), *curve up* (or 2) *touch—down* (or 3) *under*.

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Letter: *Curve down* (or 1) *curve up* (or 2) *touch—down* (or 3), *under* (or and).

Counts: 1, 2—3 and—*Capital A*.

The pupils may be told that this is not an oval like the O and C, but is in shape like an apple seed. The second stroke (curve up) must curve under and straight up, so that the third stroke (down) will retrace it, as in the small *t*.

Lesson (6)

Capital *A—l—l space c—a—n space b—e space g—o—o—d period*. All can be good.

Lesson (7)

Movement: *Down* (or 1) *cross over and under* (or 2) *oval* (or 3) *curve up* (or 4) *finish*.

Letter: *Down* (or 1) *cross over and under* (or 2) *curve up* (or 3) *finish*.

Counts: 1, 2, 3,—*Capital D*.

Lesson (8)

Capital *D—o space, y—o—u—r space, b—e—s—t period*. Do your best.

Lesson (9)

Movement: *upper curve* (or 1) *loop, lower curve* (or 2), *curve up, upper curve* (or 3) *loop, lower curve* (or 4).

After the form is studied *count* only: 1, 2, 3, 4, while writing the movement drill and 1, 2, 3, for the letter drill.

GRADED MOVEMENT WRITING

Letter—*stroke* (or 1) *Upper curve* (or 2), *loop, lower curve* (or 3).

Counts: 1, 2, 3,—*Capital E.*

Lesson (10)

Capital *E*—*a—c—h space, o—n—e space, t—r—y period.* Each one try.

Lesson (11)

Movement: *Down 1—trace up, upper curve* (or 2) *loop, lower curve* (or 3), *upper curve* (or 4), *loop, lower curve* (or 5), *touch.*

After the form has been studied, count: 1, 2, 3, 4, 5.

Letter: *Down 1, trace up, upper curve* (or 2) *loop, lower curve* (or 3).

Counts: 1, 2, 3—*Capital B.*

Lesson (12)

Capital *B*—*e space, k—i—n—d space, t—o space, a—l—l period.* Be kind to all.

Lesson (13)

Movement: *Down* (or 1) *trace up* (or 2), *curve down* (or 3), *touch.*

Letter: *Down* (or 1) *trace up, curve over and down, touch.*

Counts: 1, 2—*Capital P.*

Lesson (14)

P—l—a—n—t—s space, n—e—e—d space, r—a—i—n period. Plants need rain.

FOR BEGINNERS

Lesson (15)

Movement: *Down* (or 1) *trace up, indirect oval* (or 2) *curve down* (or 3) *loop, over and under* (or 4).

Letter: *Down* (or 1) *trace up, oval* (or 2) *loop, over and under* (or 3).

Count: 1, 2, 3,—*Capital R.*

The loop crosses the down stroke.

Lesson (16)

Capital *R—o—b—e—r—t* space, *s—w—i—m—s* space, *w—e—l—l* period.

Lesson (17)

Movement: 1. *stroke* (or 1) *over and down.*

2. *stroke* (or 1) *over and down* (or 2),
curve down (or 3) *finish* (or and).

Letter: *stroke* (or 1) *over and down* (or 2) *curve down* (or 3) *finish* (or and).

Counts: 1, 2, 3, and—*Capital H.*

Lesson (18)

Capital *H—e—l—p* space, *o—t—h—e—r—s* period. Help others.

Lesson (19)

1. Movement: 1. *Stroke* (or 1) *over and down* (or 2).

2. *Stroke* (or 1) *over and down* (or 2) *over and down* (or 3),
loop, over and down (or 4).

2. Letter: *Stroke* (or 1) *over and down* (or 2) *over and down* (or 3) *loop, and under* (or 4).

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Count: 1, 2, 3, 4 *Capital K.*

Lesson (20)

Capital *K—i—n—d space, w—o—r—d—s space, h—e—l—p period.* Kind words help.

Lesson (21)

Movement: *Curve under high (or 1), over and under down (or 2), over and under up (or 3), over and under down (or 4), touch.*

Practice the compound curve in this lesson with correct writing movement.

Letter: *Curve under (or 1), cross over and under down (or 2), touch.*

Count: 1, 2—*capital S.*

Lesson (22)

Capital *S—p—e—a—k space, g—e—n—t—l—y period.* Speak gently.

Lesson (23)

Movement: *High curve under (or 1), over and under down (or 2), over and under up (or 3), over and under down (or 4), cross over and under (or 5).*

Letter: *High curve under (or 1), over and under down (or 2), cross over and under (or 3).*

Count: 1, 2, 3, *Capital L.*

Lesson (24)

Capital *L—o—v—e space, e—a—c—h space o—t—h—e—r period.* Love each other.

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Lesson (25)

Movement: *Stroke* (or 1), *over and under to the right* (or 2), *over and under down* (or 3), *over and under up* (or 4), *over and under* (or 5), *over and under* (or 6).

Letter: *Stroke* (or 1), *over and under to the right* (or 2), *over and under down* (or 3).

Counts: 1, 2, 3 Capital *T*.

Lesson (26)

Capital *T—e—l—l* space, *t—h—e* space, *t—r—u—t—h* period. Tell the truth.

Lesson (27)

Movement: *Stroke* (or 1), *over and under to the right* (or 2), *over and under down* (or 3), *over and under up* (or 4), *over and under down* (or 5), *over and under* (or 6).

Letter: *Stroke* (or 1), *over and under to the right* (or 2), *over and under down* (or 3), *cross* (or 4).

Counts: 1, 2, 3, 4 Capital *F*.

Lesson (28)

Capital *F—e—a—r* space, *t—o* space, *d—o* space, *w—r—o—n—g* period. Fear to do wrong.

Lesson (29)

Movement: *Curve under* (or 1), *curve down, cross right* (or 2), *curve under and down* (or 3), *indirect oval* (or 1), *oval* (or 2) touch.

Practice indirect oval.

GRADED MOVEMENT WRITING

Drill 5, First Year, First Half, on the blackboard and in the air. Write seated at desks, making oval the size of the copy with correct writing movement.

Letter: *Curve under* (1), *curve down, cross right* (2), *under and down* (3), *touch*.

Count: 1, 2, 3, *Capital G*.

Lesson (30)

Capital *G*—*i—v—e space, t—o space, o—t—h—e—r—s period*. Give to others.

Lesson (31)

Movement: *Stroke* (or 1), *curve over and down* (or 2), *oval* (or 3), *cross over and under* (or 4).

Letter: *Stroke* (or 1), *curve over and down* (or 2), *cross over and under* (or 3).

Counts: 1, 2, 3, *Capital Q*.

Lesson (32)

Capital *Q*—*u—e—l—l space, t—h—e space n—o—i—s—e period*. Quell the noise.

Lesson (33)

Movement: *Stroke* (or 1), *oval* (or 2), *curve down* (or 3), *oval touch* (or 4), *curve down* (or 5).

Letter: *Stroke* (or 1), *curve over and down* (or 2), *curve down touch* (or 3).

Counts: 1, 2, 3, *Capital X*.

Lesson (34)

Capital *X*—*u—r—y space, w—a—s space, a space, s—l—a—v—e period*. Xury was a slave.

FOR BEGINNERS

Lesson (35)

Movement: *Stroke* (or 1), *oval* (or 2), *curve down* (or 3), *loop, curve down* (or 4), *cross over* (or 5).

Letter: *Stroke* (or 1), *curve over and down* (or 2), *loop, curve, down* (or 3), *cross over* (or 4).

Counts: 1, 2, 3, 4 *Capital Z*.

It is helpful in practicing this letter to make a pause at the loop between the upper and lower part.

Lesson (36)

Capital *Z* *space*, *i—s* *space*, *t—h—e* *space*, *l—a—s—t* *space*, *l—e—t—t—e—r* *period*. *Z* is the last letter.

Cross the *t*'s with one even stroke.

GRADED MOVEMENT WRITING

Special Directions.

SECOND YEAR SECOND HALF.

The pupil no longer needs the oblique lines as a guide for the slant which he has had during the first year and a half. He should now reduce the size of his writing. The spacing is $\frac{3}{8}$ of an inch.

The two-space straight stroke exercise is repeated to make the slant more definite. The attention must be directed chiefly to the writing movement and the letter forms. The capitals, small letters, and Arabic symbols have all been taught in the first year and a half. They should now be reviewed.

To provide for the transition from the large to the small writing, the two-space straight strokes are continued in one space, ending in a letter form, without breaking the movement. A word is given on each page of movement exercises, so that the pupil may have drill in the lateral movement while forming the letters. He should be told to push out the letters of a word to fill the space. This makes each letter stand out clearly by itself, helping the pupil to master both the form and the writing movement.

The movement-drill page is divided into three parts of two inches each. Beyond this limitation of space

FOR BEGINNERS

there is not only an eye strain, but the child will lose control and change his slant, unless he shift the paper.

With the lower arm at *right angles* to the upper, and the hand and arm in the same direction, the paper should be placed so that the lower left-hand corner is opposite the center of the body. The arm and hand will then cover the first vertical line on the page. When this space has been written in, the page should be shifted to the left, and the arm and hand should cover the second vertical line. The lower right-hand corner of second panel or column will be opposite the center of the body. This same movement is continued for the third space.

The movement drills from which the capitals are evolved are traced only twice. They may profitably be traced five times.

A margin is set off on each page. Later the child will form the margin habit. In the application the indentation at the beginning of each sentence is exaggerated. Later it should be only double the margin.

The last two lines on each page may be used for the pupil's name and the date. For method of presentation see General Explanations, pages 1—10.

Exercises.

Lesson (1)

Movement: 1. *Stroke, 1, 2, 3, 4, 5.*

On the count *stroke* the $\frac{3}{8}$ of an inch spacing is marked on the head line by making a stroke upward.

GRADED MOVEMENT WRITING

Then with the first downward stroke a definite slant is obtained with which to compare the following strokes.

Large Oval: 1, 2, *finish*.

Letter: 2. *Stroke*, 1, 2, 3, 4, 5.

Small Oval: 1, 2 *finish*—1, 2 *finish*.

Capital O—1, 2—1, 2.

3. *Stroke*, 1, 2, 3, 4, 5.

Movement Drill: 1, 2, 3—1, 2, 3.

Capital C: 1, 2—1, 2.

4. Capital C—o—m—e—Come.

Lesson (2)

Sentence: Capital C—o—m—e, *space*, t—o, *space*, m—e, *comma*, capital O, *space*, y—e, *space*, c—h—i—l—d—r—e—n, *exclamation mark*. Quotation marks before the first and after the last word.

Do not break the movement to cross a *t*, or to dot an *i*. Wait until the word or line is written.

When the sentence is written on the lower half of the page, the *words* may be dictated instead of the *letters*.

The model may be covered and the pupils directed to write it from *memory*.

After one word or two short words are written, the page should be shifted to the left; and as each line is written, the page should be pushed to the right, and a little upward, so that the arm may remain on the desk as far as the elbow joint until the page is finished.

The counts are only on the downward strokes; the

FOR BEGINNERS

upward and connecting strokes may be called *and*, and the final stroke *finish*.

In dictating a word *swing* may be used as a count between the letters.

Lesson (3)

Movement: 1. *Stroke, 1, 2, 3, 4, 5.*

1, 2, 3, and, finish.

Here the word *and* is used for the curve up, or part of the finishing stroke.

2. *Stroke, 1, 2, 3, 4, 5.*

Letter: Movement: *1, 2, 3, and, finish.*

Repeat.

Capital D: *1, 2, 3. 1, 2, 3.*

3. *Stroke, 1, 2, 3, 4, 5, and, 1, 2, 3, 4, 5, and, 1, and hook.*

The double *b* is dictated: *above, and, 1, and—hook, and, 1, and—hook.*

In dictation the *and* is said quickly.

Word: 4, *b—e—s—t—best.*

Lesson (4)

Sentence: Dictate the letters.

Dictate the words.

Write from memory.

Lesson (5)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, 2, and 1, 2, and.*

2. *Stroke, 1, 2, 3, 4, 5.*

GRADED MOVEMENT WRITING

Movement: *1, 2, and, 1, 2 and.*

Repeat.

Capital E: *1, 2, 3—1, 2, 3.*

Stroke 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5, and 1, 2, 3, and.

The double *d* is dictated: *above—and 1, 2, 3, and 1, 2, 3, and.*

4. Capital E—*v—e—r—y—Every.*

Push each letter out so that the word fills the space.

Lesson (6)

Dictate the letters.

Dictate the words.

Write from memory.

Lesson (7)

1. *Stroke 1, 2, 3, 4, 5.*

Movement: *1, 2—1, 2—3, and.*

2. *Stroke 1, 2, 3, 4, 5.*

Movement: *1, 2—3, and.*

Repeat.

Capital A: *1, 2—3, and.*

Repeat.

3. *Stroke 1, 2, 3, 4, 5, and, 1, and 2, and.*

The double *K* is dictated: *above—and, 1, and 2, and, 1 and, 2 and.*

4. Capital *a—l—w—a—y—s—Always.*

Lesson (8)

Copy,

Dictation, and Memory.

FOR BEGINNERS

Lesson (9)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, and, 2, 3.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, and, 2, 3.*

Repeat.

Capital P: *1, and 2.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and, 1, 2, 3, 4, 5, and touch, and, 1, and touch, and.*

The letters, *lf: and, 1, and, 2 touch, and.*

4. *p—a—t—t—e—r—patter.*

Lesson (10)

Copy,

Dictation, and Memory.

Lesson (11)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, and, 2, 3, 4, and.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, and 2, 3, 4, and.*

Repeat.

Capital R: *1, and 2, 3, and.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and, 1, and 2 (touch), and.*

Double p: *and 1 and 2 (touch) and 1 and 2 (touch).*

4. *A—p—r—i—l—April.*

GRADED MOVEMENT WRITING

Lesson (12)

Copy,
Dictation, and Memory.

Lesson (13)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and, 1, and, 2, touch.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and, 1, and 2, touch. Repeat.*

Capital S: *and, 1, touch.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and, 1, 2, 3, 4, 5, and 1 and hook.*

Double r: *and, 1, and, hook, and, 1, and, hook.*

4. *s—h—o—r—e—shore.*

Lesson (14)

Copy,
Dictation, and Memory.

Lesson (15)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and, 1, and 2 and 3 and.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and 1, and 2 and 3 and.*

Repeat.

Capital L: *and, 1, and 2, and.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and 1, and.*

Double e: *and, 1, and, 2, and.*

4. *l—i—t—t—l—e—little.*

FOR BEGINNERS

Lesson (16)

Copy,
Dictation, and Memory.

Lesson (17)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and, 1 and 2—3 touch.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *and, 1 and 2—3 touch.*

Repeat.

Capital G: *and 1 and—2 touch.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and—1 touch—and.*

Double s: *and—1 touch and—2 touch—and.*

4. *b—l—e—s—s—bless.*

Lesson (18)

Copy,
Dictation, and Memory.

Lesson (19)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1 and, 2—1 and 2—3 and.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1 and, 2—1 and 2—3—and.*

Capital H: *1 and 2—3—and.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and—1, and—2 and—hook ww and—1, and—2, and hook—1, and—2 and hook.*

4. *g—r—o—w—s—grows.*

GRADED MOVEMENT WRITING

Lesson (20)

Copy,
Dictation, and Memory.

Lesson (21)

1. *Stroke*, 1, 2, 3, 4, 5.

Movement: 1 and 2 and and 3, 4, 5, 6, 7.

2. *Stroke*, 1, 2, 3, 4, 5.

Movement: 1 and 2 and 3, 4, 5, 6, 7.

Capital *U*: 1, and 2, and—3, and.

Repeat.

3. *Stroke*, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and, 1, and, cross.

4. l—e—t—t—e—r—letter.

Double *t*: and, 1, and, 2, and, cross.

Lesson (22)

Copy,
Dictation, and Memory.

Lesson (23)

1. *Stroke*, 1, 2, 3, 4, 5.

Movement: 1 and 2, 3, 4, 5 and.

2. *Stroke*, 1, 2, 3, 4, 5.

Movement: 1 and 2, 3, 4, 5, and.

Repeat.

Capital *V*: 1, and 2, and.

Repeat.

3. *Stroke*, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5, and 1 and.

Double *o*: and 1 and 2 and.

4. b—l—o—o—m—bloom.

FOR BEGINNERS

Lesson (24)

Copy,
Dictation, and Memory.

Lesson (25)

1. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, and, hook.*

2. *Stroke 1, 2, 3, 4, 5.*

Movement: *and 1, 2, 3 and hook.*

Capital *W*: *1 and 2, and 3, and, hook.*

3. *Stroke, 1, 2, 3, 4, 5 and 1, 2, 3, 4, 5, and 1—2, and 1—2, and.*

4. *b—e—g—u—n—begun.*

Lesson (26)

Copy,
Dictation, and Memory.

Lesson (27)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *Indirect oval 1, 2, 3, 4, 5.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, 2, 3, and.*

Repeat.

Capital *I*: *1, 2.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, and, 2—1, and, 2, and.*

Capital *J*: *1, 2, and.*

Repeat.

GRADED MOVEMENT WRITING

4. Capital *J—u—n—e—June.*

Lesson (28)

Copy,
Dictation, and Memory.

Lesson (29)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1 and 2, and 3, and 4, and 5, and 6.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1 and 2, and 3, and 4.*

Capital M: *1 and 2 and 3 and 4 and.*

3. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1 and 2 and 3.*

Repeat.

Capital N: *1 and 2 and 3 and.*

Repeat.

4. *n—a—m—e—name.*

Lesson (30)

Copy,
Dictation, and Memory.

Lesson (31)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1—2, 3, 4.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1—2, 3, 4.*

Repeat.

Capital T: *1—2, 3.*

Repeat.

FOR BEGINNERS

3. *Stroke, 1, 2, 3, 4, 5, and, 1, 2, 3, 4, 5, and 1, and 2 and.*

hh. and, 1—and, 2, and 1—and 2 and.

4. Capital *T—h—i—n—k—*Think.

Lesson (32)

Copy,

Dictation, and Memory.

Lesson (33)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1—2, 3, 4.*

Repeat.

Capital *F: 1—2, 3, 4.*

Repeat.

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 and—I, and—2, and.*

uu. and—I, and—2, and—I, and—2, and.

4. *m—o—n—t—h—*month.

Lesson (34)

Copy,

Dictation, and Memory.

Lesson (35)

1. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, 2, 3, 4, and.*

2. *Stroke, 1, 2, 3, 4, 5.*

Movement: *1, 2, 3, 4, and.*

Repeat.

Capital *Q: 1—2, 3 and.*

GRADED MOVEMENT WRITING

3. *Stroke, 1, 2, 3, 4, 5, and 1, 2, 3, 4, 5 and—I, and—dot.*

ii. and 1 and 2 and dot, dot.

4. *Q—u—i—l—l—s—Quills.*

Lesson (36)

Copy,

Dictation, and Memory.

FOR BEGINNERS

Special Directions.

THIRD YEAR.

All letter formation is a combination of the straight stroke and the oval, either direct or indirect. Hence during the third year the double-space straight stroke and the double-space ovals are repeated as drill exercises on every page of the pads. The initial stroke is an under curve that marks off the $\frac{3}{8}$ -inch spacing on the head line. The first downward stroke establishes a definite slant, with which the following strokes and ovals are to be compared.

With this initial stroke the pupil should mark off not less than the width of the spacing on the head line. But even if he should mark off more than the width of the spacing and thus give his downward stroke greater slant, his work might still be uniform and correct.

In this way individuality may be encouraged. It is not essential that all children should maintain exactly the same degree of slant. But we must insist that each pupil shall be consistent with himself. All the downward strokes of any one pupil must be of the same slant. Extremes of slant are to be avoided. The model on the pad is the standard, and an effort should be made to approximate that. If the writing is too straight, the

GRADED MOVEMENT WRITING

speed will be retarded. If the slant is too great, the writing becomes illegible.

Speed, legibility, and freedom, the three great essentials, cannot be attained without correct position. Hence the teacher must constantly insist upon this very important matter. Individual pupils may be corrected by personal hints and directions, issued in such a way as not to distract the attention of children whose position is correct. If the pen is held improperly, it may be gently tapped into position. It should always rest in front of large knuckle of the first finger. By being thus continually reminded of the position of body, pen, and paper, the pupil will in time form correct habits.

The straight strokes of the drills should be repeated at least ten times and the ovals five times. In ovals the proportion of the width to the height is as 1 to 2. The strokes should be done with a continuous movement, i. e., without lifting the pen.

The second exercise on nearly every page of the third-year pads consists of an initial double-space stroke to establish the slant, a drill exercise, and a series of letters evolved from the drill. The straight stroke and the drill are made first with a continuous movement (without lifting the pen). Then the letters above are written with a second continuous movement.

The initial straight stroke may be used with the remaining letters on each page to establish or test the slant.

The teacher may keep up the rhythm of the count

FOR BEGINNERS

by making light taps. She should try to increase the speed when possible. She should be quite sure that the children are able to write with the accompanying count until they have formed a rhythmic habit, after which counting or repeating letters is unnecessary.

The height of the one-space letters is one-third of the spacing. The capital and stem letters are about $2\frac{1}{2}$ times the height of the one-space letters. Above the third-year grades the height of the one-space letters may be reduced to one-quarter of the spacing, but the proportion of the capital and stem letters to the one-space letters should remain 1 to $2\frac{1}{2}$.

Careful attention is here given to indentation and to the spacing between letters and words.

The application which follows each lesson of movement exercises consists of letter forms, envelopes addressed, paragraphs, and stanzas, which the pupil may write from either—

1. Copy
2. Dictation
3. Memory.

Exercises.

The lessons for movement, letter, and word drills may be dictated as follows:

Ex. 1: *Stroke 1, 2, 3, 4, 5, 6, 7, 8, 9, 10.*

Direct oval, 1, 2, 3, 4, 5.

Indirect oval, 1, 2, 3, 4, 5.

GRADED MOVEMENT WRITING

Ex. 2: *Stroke 1, and 2, and 3, and 4, and 5 and.*

Above: *and 1, and, 2, and 3, and 4 and.*

Note: The count is given only on the downward stroke. The word *and* is used for all upward strokes in the letter forms, and for the initial, connecting, and final strokes. These strokes should be about the same in length, and should be dictated lightly and quickly.

The one-space ovals may be written five times instead of twice as in the model.

The letter forms may be dictated with the counts given on Charts 1 and 2 or by naming the letters and using the word *swing* for the initial, connecting, and final strokes.

The words may be dictated by naming the letters. The pupils may repeat the letters in unison and then pronounce the word.

As each two-inch space is filled the paper should be shifted to the left with the left hand. For this the word *push* may be used.

The application may be written from copy, dictation, or memory.

Careful attention should be given to the indentation of paragraphs and stanzas, and to the margins for the heading, salutation, body, and closing of the letters.

These exercises may be given with a limitation of time. The class should be given a signal to write and another to stop at the end of one or more minutes. The pupils should be asked to count how many letters or words they have written, and write down this number

FOR BEGINNERS

below the exercise. These exercises for speed will stimulate the interest in the work, and should be given frequently. The application should always be done with a limitation of time.

Each time a model is repeated, an effort should be made to increase the speed.

Special Directions for Use of the Charts.

During the first year and a half, while acquiring the writing movement, the pupil studies the forms of the letters and Arabic symbols. In the Special Directions for these grades, words are suggested as an accompaniment. After this time counts may be used. They need be given only on the downward strokes. The initial, connecting, and final strokes may be called *and* or *swing*.

Charts 1 and 2 give the accompanying counts and the arrows indicate the initial and final strokes of every movement drill from which the letters are evolved and of the letters.

Chart 3 suggests forty-five exercises which will develop skill and may be termed Speed Drills. These should be used as soon as the child has learned the form of the letter. The first fifteen exercises consist of three drills upon letters *i*, *u*, *n m*, and *o*. This form of drill may be used for the remaining small letters. The initial, connecting, and final strokes may be called *swing*. The count on the downward stroke of each letter should be given until the pupils feel a sense of rhythm while writing. Then the counting may be discontinued.

The space to be written in should be about two

DIRECTIONS FOR USE OF CHARTS

inches. Beyond this limitation of space there is eye strain, and difficulty in maintaining the slant.

Speed Drills should always be timed, and the number of letters written in one, two, or three minutes should be noted down and filed away for comparison with subsequent attempts. By this means we encourage self-competition.

In Speed Drills, any short word or combination of words may be employed.

CHART I.

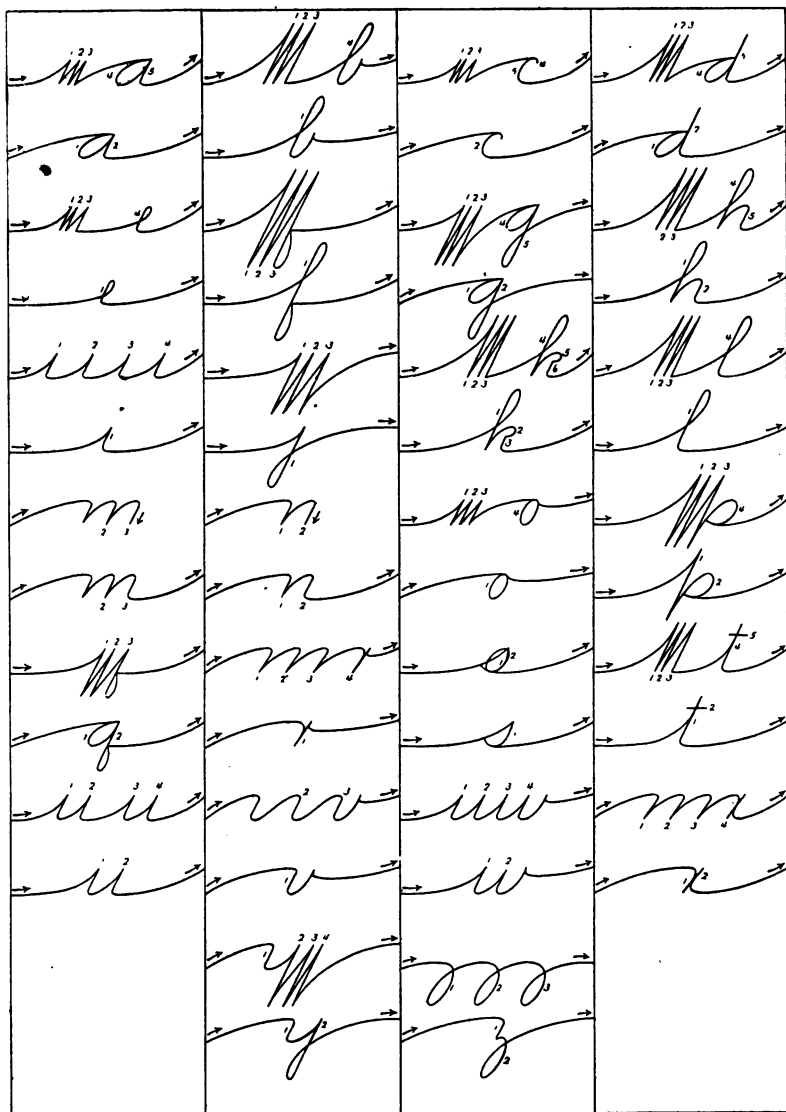


CHART II.

A B C D E F

A B C D E F

G H I J K L

G H I J K L

M N O P Q R

M N O P Q R

S T U V W X

S T U V W X

1/2 3/4 5/6 7/8 9/10 Y Z 1 2 3 4 5 6 7 8 9 0

CHART III.

1	u	16	Oooo	17	Iiii
2	u u	17	Cccc	18	Jjjj
3	u u u	18	Eeee	19	Uuu
4	u u u u	19	Bbbb	20	Yyyy
5	u u u u u	20	Pppp	21	Vvvv
6	u u u u u u	21	Rrrr	22	Www
7	n	22	Ssss	23	Tttt
8	n n	23	Llll	24	Ffff
9	n n n	24	Dddd	25	Hhhh
10	m	25	Gggg	26	Kkkk
11	m m	26	Mmm	27	Zzzz
12	m m m	27	Nnnn	28	Xxxx
13	o	28	Aaaa	29	60¢ & 90¢
14	o o	29	$\frac{1}{2}, \frac{3}{4}, \frac{5}{16}, \frac{7}{8}$	30	\$5 274.06
15	o o o	30	0 9 0 9 0 9		

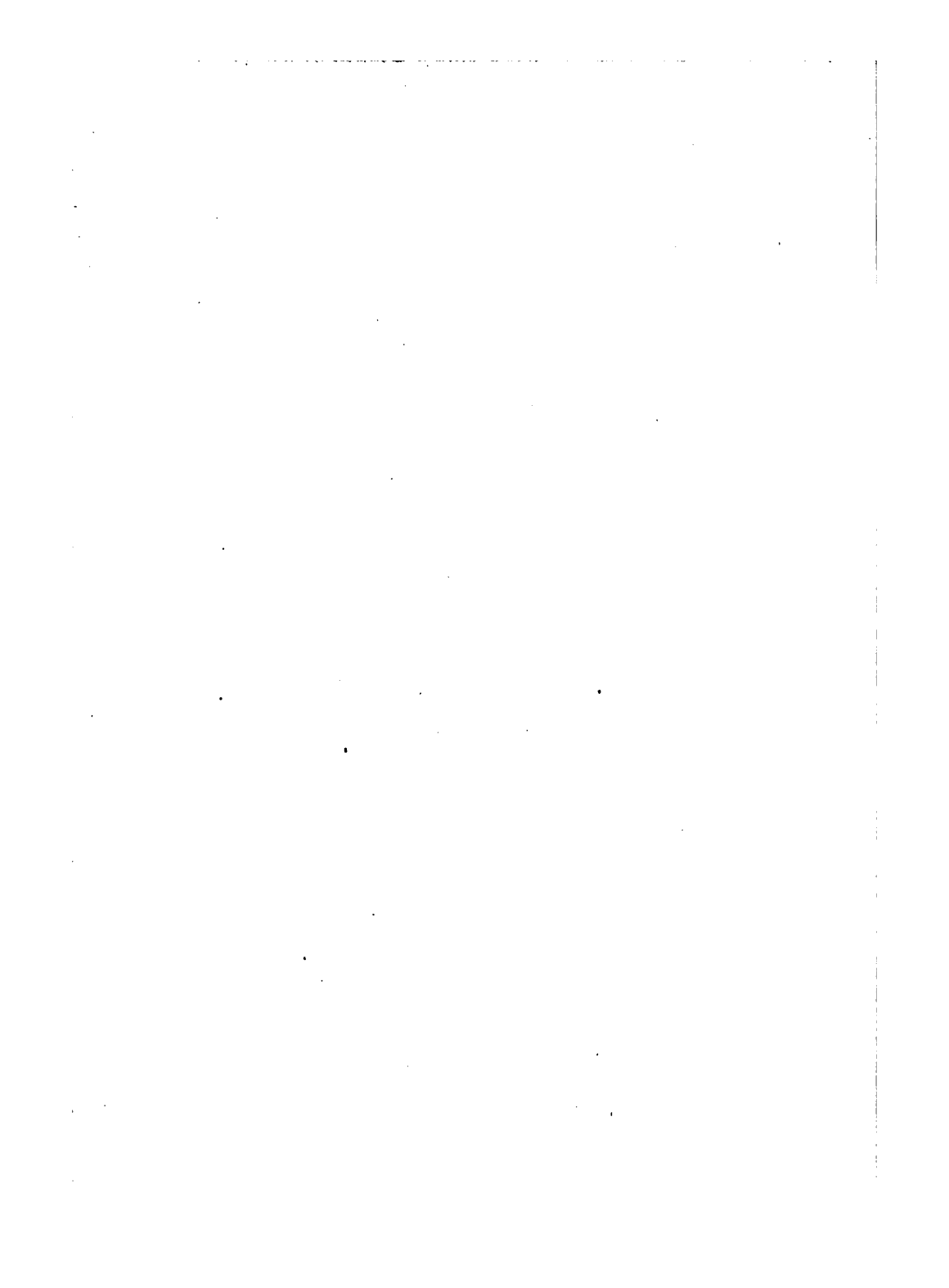


CHART I.

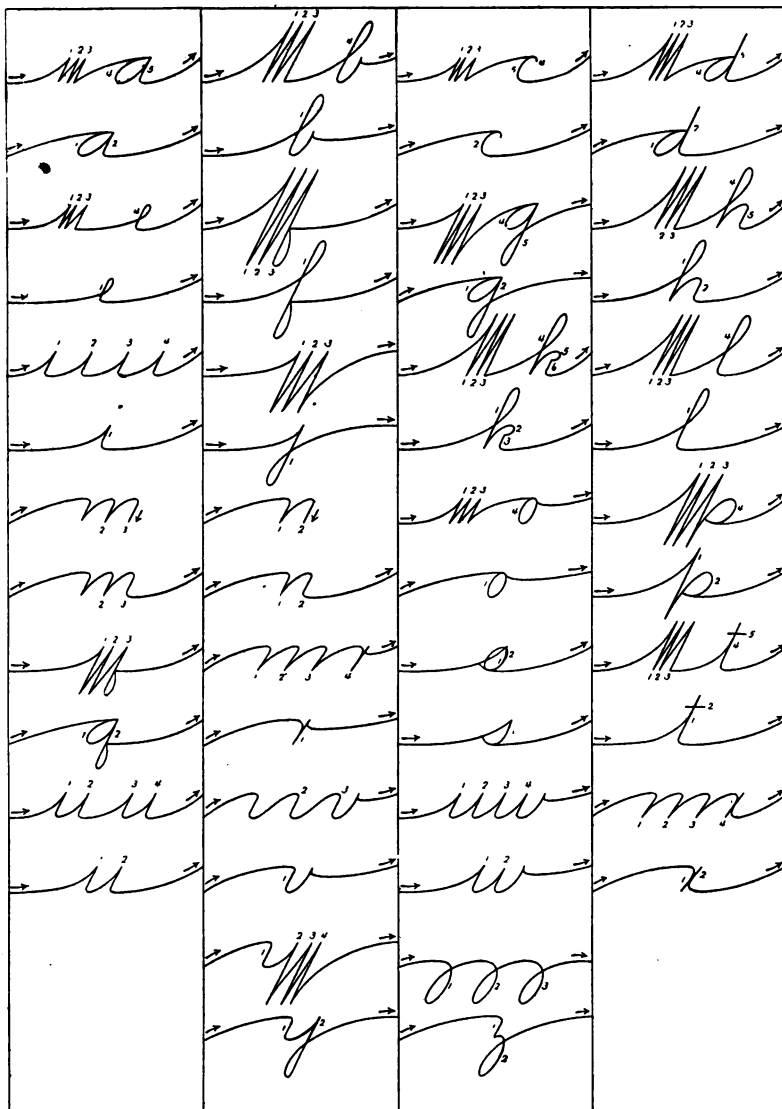


CHART II.

A B C D E F

A B C D E F

G H I J K L

G H I J K L

M N O P Q R

M N O P Q R

S T U V W X

S T U V W X

1/2 3/4 5/6 7/8 9/10 Y Z 1 2 3 4 5

6 7 8 9 0 Y Z 6 7 8 9 0

CHART III.

1	u	16	Oooo	17	liii
2	u	17	Cccc	18	Jjjj
3	u	18	Eeee	19	Uuuu
4	u	19	Bbbb	20	Yyyy
5	u	20	Pppp	21	Vvvv
6	u	21	Rrrr	22	Wwww
7	n	22	Ssss	23	Tttt
8	nn	23	Llll	24	Ffff
9	nnn	24	Dddd	25	Hhhh
10	m	25	Gggg	26	Kkkk
11	mm	26	Mmmm	27	Zzzz
12	mmm	27	Nnnn	28	Xxxx
13	o	28	Aaaa	29	60¢ + 90¢
14	o	29	1/2, 3/4, 5/6, 7/8	30	\$5 274.06
15	ooo	30	0 9 0 9 0 9		

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